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NOVEMBER 4, 1939 *MASTER DRAWING
OF 800 YEARS *MASKS AS AN ART FORM
TWO GREAT WOMEN IMPRESSIONISTS

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FROM THE
BROOKLYN
EXHIBITION
OF MASKS,
BARBARIC AND
CIVILIZED:
SIAMESE
DEMON MASK
USED IN THE
CLASSICAL
DRAMA

This mask, modeled of papier-mâché and decorated in gold and lacquer, was used by actors who probably took the parts of demons in theatrical performances. The regular Siamese drama is known as lakhorn, a term indicating an indirect Indian origin which is substantiated by the fact that in form the Siamese theatre resembles the Cambodian. Springing from ancient types, the general shape and decorative style of this bit of stage property has close analogies to headdresses found in thirteenth century sculptures from Burma and Siam.

LENT BY THE SIAMESE
PAVILION, NEW YORK
WORLD'S FAIR, TO THE
BROOKLYN MUSEUM

THE ART NEWS

NOVEMBER 4, 1939

BAL MASQUE IN BROOKLYN

The Mask in Art: All Races & All Periods Exhibited

MASKS, barbaric and civilized, were, long before the "discovery" of their aesthetic qualities made them an artistic fashion and source of inspiration, of great interest to the anthropologist and the archaeologist. For the visitor to the first comprehensive mask exhibition, now at the Brooklyn Museum, their historical importance is outlined in the splendid catalogue introduction by Dr. Herbert J. Spinden; for their aesthetic value, the exhibits themselves make the most eloquent plea.

Invented probably as religious objects for the frustration of powerful spirits, the beauty which we find in primitive masks is probably only an incidental by-product of their original purpose. Dr. Spinden credits the inhabitants of southern Europe during the last Ice Age with their origin. Their roots were in animal mimicry and they later were connected with primitive religious ideas of animism. Indeed there remains little doubt that some of the figures depicted in the drawings of the Old Stone Age found in French caves are shamans dressed to imitate animals and performing magical ceremonies. Among most primitive peoples, masks are used almost exclusively in connection with

animals believed to harbor the souls of the dead. Predominantly connected with funeral dances or periodic mourning ceremonies, they also are employed at crises in the life of the individual or of the tribe. In Negro Africa there are highly diversified creations, with great local variations, made of wood in polished black, dead white, or musty red. In Melanesia they are of fiber or basketry. On the Northwest Coast of North America the highly conventionalized products are usually of carved wood, painted, though there are a few made of copper or whalebone. In New York State the Iroquois make caricatures of wood and corn husk, while in South America both painted basketry and wooden ones appear.

Among civilized peoples of both the Old and the New Worlds sepulchral masks have been common from the earliest times. From the Middle Kingdom in Egypt date the cartonnage masks for face coverings on mummy cases which are later, in the Roman period in Egypt, replaced by the portraits painted on wooden tablets which are so well known to us. In other regions this type of covering, intended to preserve the faces of the



EXHIBITED AT THE BROOKLYN MUSEUM

PRE-COLUMBIAN CLAY AND BRONZE SEPULCHRAL MASKS, ECUADOR (ABOVE AND LEFT); JAPANESE THEATRICAL MASK (RIGHT)

LENT BY DR. ERNESTO FRANCO TO THE BROOKLYN MUSEUM

EXHIBITED AT THE BROOKLYN MUSEUM





EXHIBITED AT THE BROOKLYN MUSEUM

CEREMONIAL MASKS FROM PRIMITIVE TRIBES: A NEW IRELAND CREATION (LEFT); DAN TRIBE AFRICAN WOODEN MASK (RIGHT)

dead, may be made of a thin sheet of gold or other metal upon which the features are indicated in repoussé. Gold masks were particularly plentiful in Colombia and existed also in Peru.

In Mexico and Central America the mask became a visible and dramatic symbol of theocracy: rulers impersonated gods by the wearing of masks on which the features, while clearly of animal origin, are more or less humanized. We find them so on carved stone monuments where occasionally the human face can be seen behind the divine cover. The apotheosis of rulers is found on Zapotec funeral urns where human faces are regularly overlaid with grotesque masks representing important gods.

In the Greek theatre—the offspring of masked rituals—originated the motifs still familiar as decorations in modern playhouses, while in the Orient masks are used for both primitive magic and truly

theatrical purposes. In Tibet, the priests and the laity participate in elaborate masked mystery plays, and in the shadow and puppet plays of Java, in which episodes from the Hindu epics are dramatized, the actors are sometimes masked. Masks are used, too, in the religious and courtly plays of the Chinese, while Japan leads the world in theatrical masks which are marvelously expressive of varied character.

The masks employed in the folk dances both of Europe and of Latin America are another semi-theatrical use of face coverings. The Christian church did not fully suppress their use during the Middle Ages and the horned masks of the German and Swiss peasants seem to have descended from the attractive Devil characterizations of that period.

Masks as disguises were used long before the Renaissance. They were, of course, common in

the carnival period, those worldly days of much indulgence just before Lent, and the standard revelers of the *Commedia dell'Arte*—Harlequin, Punchinello and Columbine—are, with their brothers and sisters Brighella, Pantalone and Pierrot, outgrowths of both the carnival and of the Greek and Roman theatre. As Dr. Spinden points out, carnival masks have lost practically all of their religious and ritualistic significance and are disguises giving to the wearers a sense of freedom and a release from inhibitions. From them comes the masquerade as a form of amusement.

In architecture, masks are an integral part of the temple concept in Central America, and are found in profusion during the Maya period. Similarly in India, there are the great faces on the temples at Ankor Wat and in modern Bali. Even

(Continued on page 16)

BARBARIC AND CIVILIZED: CEREMONIAL MASK, LAGOS, YORUBA, AFRICA (LEFT); GRAECO-EGYPTIAN BURIAL MASK (RIGHT)

EXHIBITED AT THE BROOKLYN MUSEUM



The Women Impressionist Masters

Important Unfamiliar Works by Morisot and Cassatt

BY JEANNETTE LOWE

ONLY one woman created a style," wrote George Moore, "and that woman is Madame Morisot. Her pictures are the only pictures painted by a woman that could not be destroyed without creating a blank, a hiatus in the history of art." "Je n'admet pas," said Degas of Mary Cassatt, "qu'une femme puisse dessiner comme ça."

These are testimonials by contemporaries of the two woman painters whose works, a handful of them, are being currently shown at the Durand-

tinued with them till the end. Cassatt, who left America in 1868, exhibited in the Salons from 1872, but in 1877, having been invited by Degas, she joined the Impressionists. She never received much critical acclaim during her lifetime, and Morisot, a famous beauty, who was a pupil of Manet and served him as a model, and later married his brother, was ignored as an artist until nearly the end of her life.

On how firm a foundation the art of these two women is based however may be seen in the current

reach the highest level. Cassatt, with Holbein and Correggio as her models, and aided by her merciless self-criticism, achieved an intensity and austerity of line which challenge comparison with the greatest painters. Painting the average human being, uncompromisingly, for their plain faces are often strongly marked, she is modern in her choice of uncharmed gestures. Her mothers and children are never sentimental. She is never tempted in the contrast between the mature and immature figures into the cloying comparison which so often

ARRESTING LINE IN CASSATT'S "JEUNE FEMME EN NOIR"

EXHIBITED AT THE DURAND-RUEL GALLERIES



SHIMMER IN TONES OF WHITE: MORISOT'S "LE LEVER," 1885

Ruel Galleries. They are, however, opinions of contemporaries who knew or practiced the art of painting as Impressionists, not those of the critics of the day. For both of these women encountered at the hands of the latter the prevailing prejudice against women painters who were generally considered to be trifling dilettantes. Both coming from families of wealth were termed rich women toying with the art of painting, and this in spite of the fact that Berthe Morisot was a great-granddaughter of Fragonard, while the serious young woman from Pittsburgh who made her reputation in France had a grandfather who left that country for America two hundred years before establishing in his American family a lasting tradition for the art of France.

Whatever the lag of critical opinion however, both were accepted on an equal footing by their fellow artists. Morisot exhibited with the Impressionists in their first exhibition in 1874, and con-

exhibition which offers a chance to compare and contrast their styles. By Morisot there are six paintings, by Cassatt, only five. Several of the latter have not been shown before in a New York gallery. Both groups, amplified by a few drawings and prints, represent the typical subject matter each artist chose: Morisot from a world of charming ephemeral people, whom she painted in some simple casual act; Cassatt, absorbed in her theme of mother and child, little concerned with conventional beauty. Three out of the five Cassatts show her in the portrayal of figures of women alone, but this proportion is an unusual one in a group of her works.

She, like Degas, saw things as pattern, sometimes almost flat. Passionately devoted to the purity of a precise line, her drawing sets her apart as a woman painter. For while it is not infrequent that women excel in their sensitiveness and subtlety of color, it is as draftsmen that they fail to

characterizes the treatment of this theme. She learned much from Japanese prints, in the handling of planes and surfaces, and the two prints which are included in this show indicate how deeply she was influenced by their feeling for pattern.

Both *La famille* and *Caresse maternelle* show Cassatt's warmth in her portrayals, but the sense of detachment is clear too. *La lecture*, with its plain faces and air of concentration is characteristic of her devotion to fact. *Jeune femme en noir*, new to New York, is a perfect example of her sense of arresting line and the definiteness of her conception.

No less definite in the artist's mind are the *jeunes filles* of Morisot, but her whole technique in making one feel them is different. Her brush skims and flutters, each stroke expressing the painter's feeling at the moment. The delicious haze of her color, blue, violet, faint pink and

(Continued on page 17)



EXHIBITED AT THE PIERRE MATISSE GALLERY

OBJECTIVITY AND ABSTRACTION: BALTHUS' "FIGURE PAINTING," 1939 (LEFT); MIRO'S RADIANT "SPANISH CARDS," 1920 (RIGHT)

CAVIAR from CONTEMPORARY PARIS

Selected Pictures Illustrating Quality in French Painting

BY JAMES W. LANE

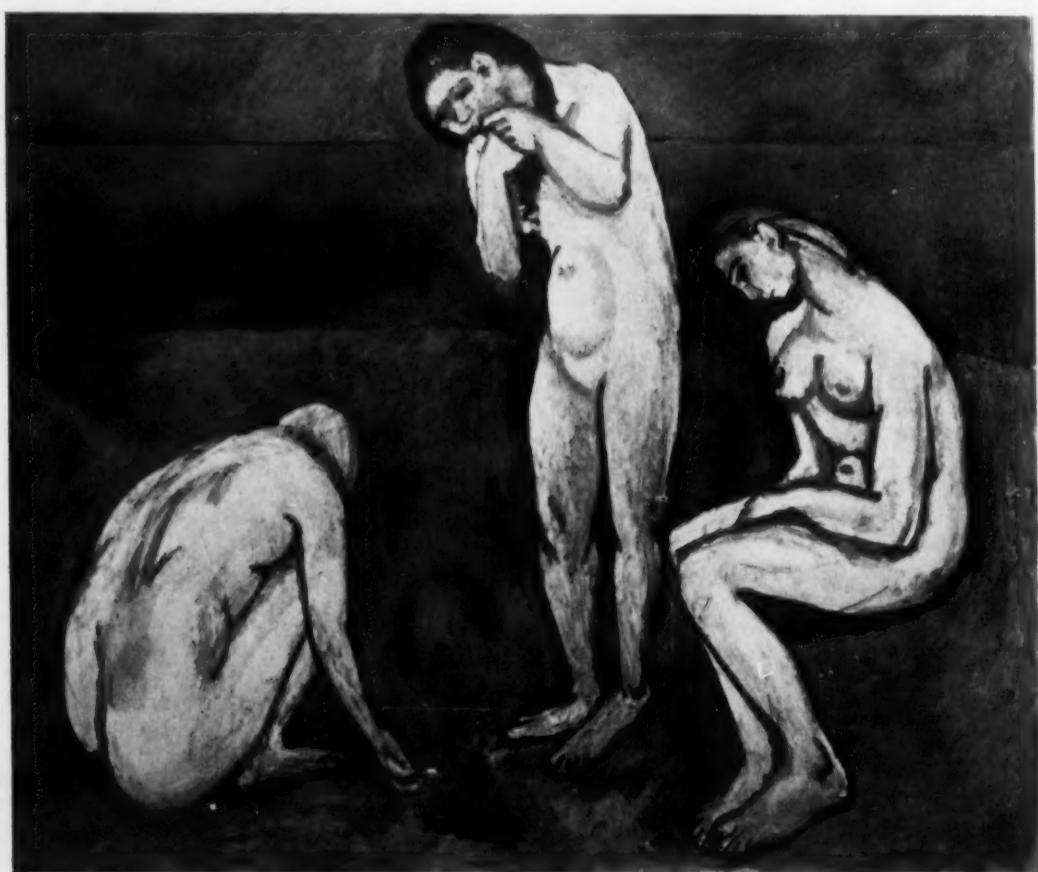
THE Pierre Matisse Gallery has opened its season with an exhibition of seven paintings and what one might call, on account of size, a

"mural." Fewer things and better things—would that that philosophic brand of taste were shown more often! In this exhibition such taste is very

much in evidence. For of the seven paintings shown, five are as masterly as any other things which their respective creators have done. The artists represented are Picasso, Rouault, Matisse, Braque, Miro, Balthus, and Derain. At this late date to find works by these masters that one may still term superlative is unusual. You thought you had seen their best. Not at all. Here with unerring taste are presented works, not by any means *du dernier cri*, which you would like to think were the copstone of the painter's accomplishments. Thus, the very important, very luscious Miro *Spanish Cards* of 1920 is not a bit a common and garden variety Miro. It is Miro as, one wagers, you have never seen him before. Miro, to be sure, beginning to be interested in those internal fluoroscopic radiances that permeate his work of the 'thirties, but Miro a precision in drawing, Miro a singing colorist like Preston Dickinson, Miro a lover of hard outlines and polished or refracting surfaces. The manner in which he has handled the cusped lines of the table, until he has turned the top almost into a cartouche of heraldic insignia, without deadening your sense that it is, after all, pretty hard wood, is remarkable. Or again, take one of the loveliest and also one of the most unusual Braques I have seen, the *Flower Still-life* of 1925. Here the dark colors, greys, blacks, and dull earthen reds for the flowers, fuse into a shoudering integer of feeling and design.

The Derain shown, a *Portrait of the Artist*, takes you right back to those solid grey and black, half-cubistic Derains of John Quinn's day. Mr. Quinn's *Pied Piper* was constructed along lines similar to the self-portrait here, which after a trip to Japan—perhaps because Derain has made himself through the harsh planes of his face look semi-

(Continued on page 17)



LENT BY MR. JOSEPH PULITZER, JR., TO THE PIERRE MATISSE GALLERY

IN THE SPIRIT OF THE MATISSE BALLET RUSSE SKETCHES: "THE BATHERS" OF 1908

New Exhibitions of the Week

MARIN'S SUBTLE VISION: TWO EXHIBITIONS

IT IS three years since the Marin exhibition at the Museum of Modern Art which numbered over a hundred of his works. Now two galleries show each a score of his paintings, which, taken together, give an opportunity to follow the main currents of the most important contemporary American watercolorist. Several of the earlier paintings, more fragile in color, less emphatic in structure, at the Downtown Gallery, are no less faithful to the character of the subjects than the more recent vehement ones, in fact they present less of a problem in optics.

Mountains in the Tyrol which Marin painted in 1910 has the dramatic sense of space and the swift slashing line of color of the later sea pieces and paintings of Manhattan. *London Omnibus* at

1927, so frugal of line that one can almost count the strokes, and *Taos*, 1929, a miracle of contrast between the great slabs of mountains and the tiny shapes of houses, there seems no limit to his apprehension of truth in landscape. These last three paintings are at An American Place where the more complete view of the artist is possible. One of the latest works there, *Off Cape Split*, painted in 1937, is Marin in his most characteristic vein of today, and it can hardly be surpassed in the green-blue swirl of its water, and sense of kinship between sky and land and sea. J. L.

MENKES' LIGHT STROKE AND GENTLE COLOR

MENKES—whose delicacy of color is as French as his sweep of brush, *sfumato*-like technique, and light stroke are Polish—is be-

HERBERT BARNETT'S COLOR CHORDS AND PLANES

IF ONE can imagine what vorticism and luminism would be like when combined, then one derives an insight into the mysterious power which Herbert Barnett—twenty years after these movements have subsided—wields through resurrecting them together. But this technique in his paintings that are being shown at Contemporary Arts is no empty shell. The objects are all of recognizable reality. The nude is seen descending the staircase, in other words, and she doesn't look like a lot of dishes clattering downstairs.

But because Mr. Barnett can split the everyday up into planes and color chords without sacrificing surface appearance, he makes the everyday more charming. His art represents that happy marriage between subject and expression which extremists,



EXHIBITED AT CONTEMPORARY ARTS

CONTRASTING FEMININITY: BARNETT'S AMAZONIAN "THE SILVER CAPE" (LEFT); MENKES' CRISP "AFTER THE BALL" (RIGHT)

An American Place serves to remind one that by 1908 Marin's natural wit and unusual energy possessed an immediacy of expression which marks his more highly personal work of later years. The direct unforced style with its instinctive selection of essentials never had better expression than in *Small Point, Maine*, made in 1915. *Marin Island*, the same year, also at the Downtown Gallery, has an almost indescribable delicacy of color, with its scurrying wave of the brush, and sudden pause. None of this quick decision is lost in the later paintings, which seem at times to shatter nature into bits, but the brusque frame within a frame, the thrust of line through earth and sky later become a matter of form, and not always a help to the spectator.

Marin is always exhilarating, and as one follows him through the 'twenties in the 1923 *Stonington Houses*, fascinatingly built up, *White Mountains*,

ing exhibited in a show of interesting oils by the French Art Gallery. In his portrait of a *Spanish Girl* and once or twice in other female portraits Menkes builds up form in about as crisp and dashing a way as the observer has recently seen—a feather-like arc of red paint outlining the chin and serving to construct most of the lower half of the face. Menkes is adept, too, in getting a deep-set appearance to eyes, by some thick flat black paint, and his contrasting darks and lights appear in *After the Ball*.

Interesting as a technician, he is gifted also in still-lifes. In *Landscapes in Southern France*, the same arc-like flick of paint, this time green, unconventionally delineates not only the vanishing point but also the most important building in a group of three white-washed farms that might otherwise have competed for attention. Childishly simple but very clever!

J. W. L.

either realists or abstractionists, will never reach but which when so convincingly seen as here should satisfy both of them. Yet this painter, whether in the landscapes he shows, or in portraits such as the *Gayton Whitmore*, *The Silver Cape*, and *Making Up*, has a strong and virile style, without a weak note in it.

J. W. L.



EXHIBITED AT THE FRENCH ART GALLERY

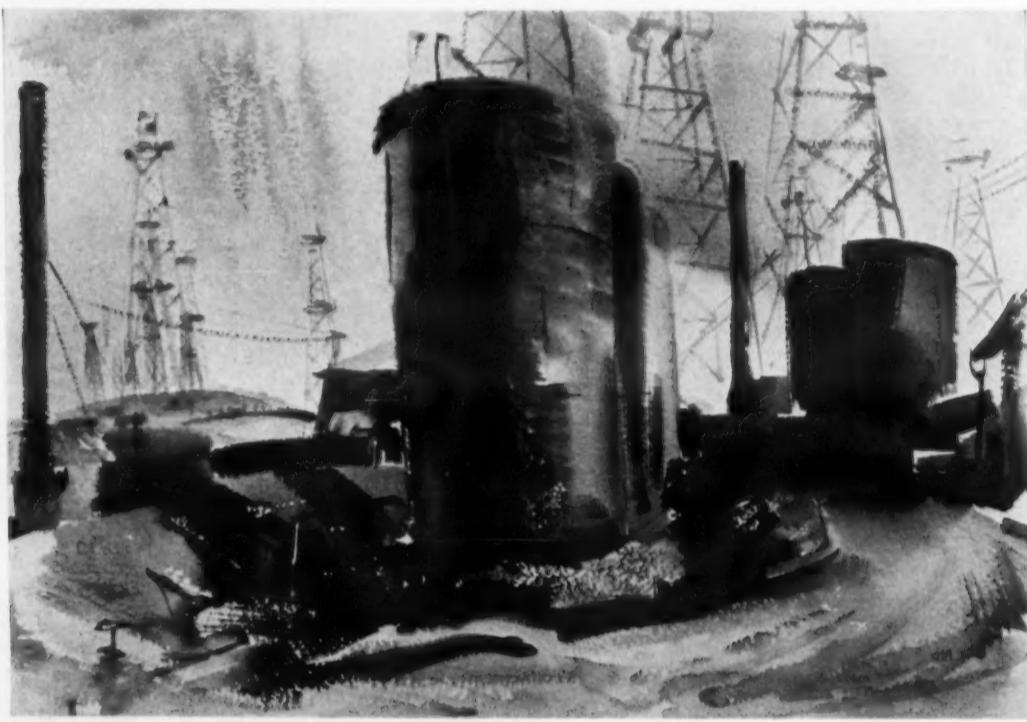
FISHING VILLAGES SEEN IN PATTERNS OF CLARITY

THE large group of watercolors by De Hirsh Margules at the A.C.A. attests to the energy of this artist in his attack on his material, and his growth in handling it since his show two years ago. He has concentrated upon the harbors, backyards and wharves of Gloucester, and rearranged their forms into patterns which in themselves are

a pleasure to look at. Always delighting in strong color, he is controlling it more skillfully than he did, and making use of shadows to emphasize his design and enrich its depth. *Interlude*, which uses the line of washing and its reflection upon a yellow porch floor, shows his ability to take ordinary things and create of them a pattern in extraordinary, vivid, color.

Occasionally one feels the pattern is too flat and the material too externalized. *Blue Villa* and *Summer Storm* are works which take better account of perspective and give a richer sense of the painter's power of analysis. People do not enter into any of these studies of a sea town, but they do not lack a feeling of reality. Nor do they signify that Margules turns his back upon human values, for there is strength and vitality in his work which bespeak an artist who plunges into life with enthusiasm.

He is far from satisfied with the world as it is, but instead of excoriating its evils as so many socially conscious artists are prone to do, he takes



EXHIBITED AT THE FERARGIL GALLERIES

FREE DARK WASHES USED IN BARSE MILLER'S SKILLFUL WATERCOLOR, "OIL FIELD"

the materials at hand, and using their actual recognizable forms he rearranged them into scenes vastly more satisfying aesthetically. This may be called an escape, but his dreams are a pleasure to look at.

J. L.

FORAIN'S SWEEPING LINE AND BROAD SPACE

FORAIN, as much the master of the etched line as anyone else in the last century, is also—as a few steps inside the Knoedler Galleries will convince you—a master of space. Not space in the Cézannesque sense of depth, but space in breadth. Forain's broad plates are instinct with his understanding of the imaginative value of clear, unbroken planes, where simple untouched masses play their part quite as they do in the long, unadorned stucco façades of Spanish architecture. Look at *L'Audience*, for example, or *Fille-Mère*, or *Le Retour de l'enfant prodigue*, great plates, all of them, high-lighted by deep, sincere emotion in the faces of the protagonists and no less sincere cynicism or boredom in the faces of the worldly others.

But underlining the emotion, the story, and the sweep of the line, there is always that uncannily wise knowledge of what to leave out. To show it is no flash in the pan it occurs even in the smaller, frivolous plates, like the extremely fine soft-ground etching of *Le Gros Cigare*, with its smoke-fumed air.

J. W. L.

SURREALIST PRURIENCE IN QUIRT'S DRAWINGS

A PLEASANT little experience in hell is professed you by Walter Quirt in the spacious galleries of Julien Levy. Quirt, who three years ago was one of the sociology boys, filling small oil panels with innumerable static figures and making pictures which for tendentiousness should have found a logical purchaser in John L. Lewis, has grown gay in his draughtsmanship and less cluttered in his composition. What he now exhibits are colored drawings. They have the earmarks of a course of sprouts in Miro. The figures, with bodies like ghosts and noses like African hornbills, flit about the papers trying to tell you a surrealistic story.

They are not redeemed by fine color or even by eminent draftsmanship. They resemble rather the liney outpourings of prurient minds that are scratched on subway walls and elsewhere. Something is owed to Picasso, too, but here the Ameri-

The one oil shown, a beach scene, exhibits Barse Miller's more narrative style, full of canary-yellow highlights. But the watercolors are the thing.

J. W. L.

ROWLANDSON'S EFFORTLESS MASTERY

THOMAS ROWLANDSON, whose aquatints are shown at the Nierendorf Galleries, mastered as well as the British landscapists the art of washing color upon drawings and taking prints thereof. Somehow or other the prevalent delicate pink and blue tonality of some of the plates, like *The Disappointed Epicures*, where milords are watching the stumble of an overladen funkey who upsets the steamed oysters and another overladen funkey behind him, makes the coarse story Rowlandson tells irresistibly funny.

Rowlandson indeed, in these plates, is sardonic as Daumier, with a great deal of the same fluidity of draughtsmanship. That he could compose a large picture with many diverse human types is shown by the *Box Lobby Loungers*. That he drew exercises with the effortlessness of running water is shown in the rare book, *Outlines of Figures and Landscapes Etched by T. Rowlandson for The Use of Learners*. Alas, there must have been few real learners, for there is only one Rowlandson.

J. W. L.

VLADIMIR YOFFE'S POETIC CARVINGS

VLADIMIR YOFFE, born in Russia, came to this country at the age of sixteen, and at the age of twenty-two he won a prize from the Beaux Arts Institute for a monumental group. His work has indeed a monumental quality as may be seen in his current exhibition at the Delphic Studios, and its strength lies partly in the artist's instinct for powerful symbolical forms, and partly in his expressive distortion of the human figure.

He masses his figures, as in *Jam Session* and *Followers*, so that the collective force of their amalgamation is striking. *Man Dormant* is a single figure, but in its feeling for latent power, it suggests the strength of ten. *Newsboy*, a small head in a dark wood called African grenadilla is poetically understood, almost an heroic feeling in the sculptor's reduction of individual characteristics to the general. This young man is deeply serious, and his work as shown here points to an artist who is really grappling with important themes and experimenting in the forms he uses to express them.

J. L.

TRAVEL RECORDED BY TWO WOMEN PAINTERS

TWO travelers at the Argent Galleries have recorded their impressions in solo groups of considerable size. Turner Copperman of Boston has been to Majorca and the Balearic Isles for material, and been fascinated by the color of sunny streets, the lure of fluffy almond trees in blossom and the life and movement of small towns. The small canvases such as *Little Old Church* and *Harbor Scene* are better handled as to composition, and she uses her color more effectively than when she is involved in large problems of space and perspective. *Oranges for Sale*, a sizable canvas, is harsh and disagreeable in color, while smaller studies shine in the more complete control of balance and harmony of hue which she has achieved.

Guatemala has been the scene of activity of Jane Stanley, though there are several Mexican subjects which are particularly well handled. One of Taxco which is capable of being so hackneyed is seen from a fresh point of view, and is actually one of the best paintings in the group. Mrs. Stanley also shows a study of cypress trees at Carmel

(Continued on page 16)

DRAWINGS PICKED from 800 YEARS

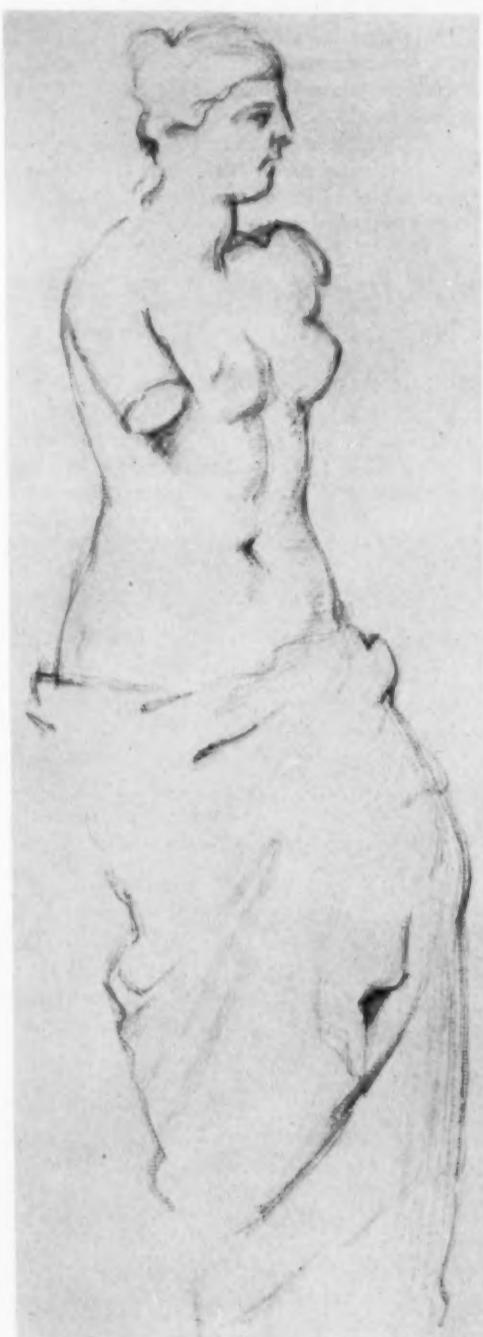
*Definite Taste Evolves in
An Annual Exhibition*

BY ALFRED M. FRANKFURTER

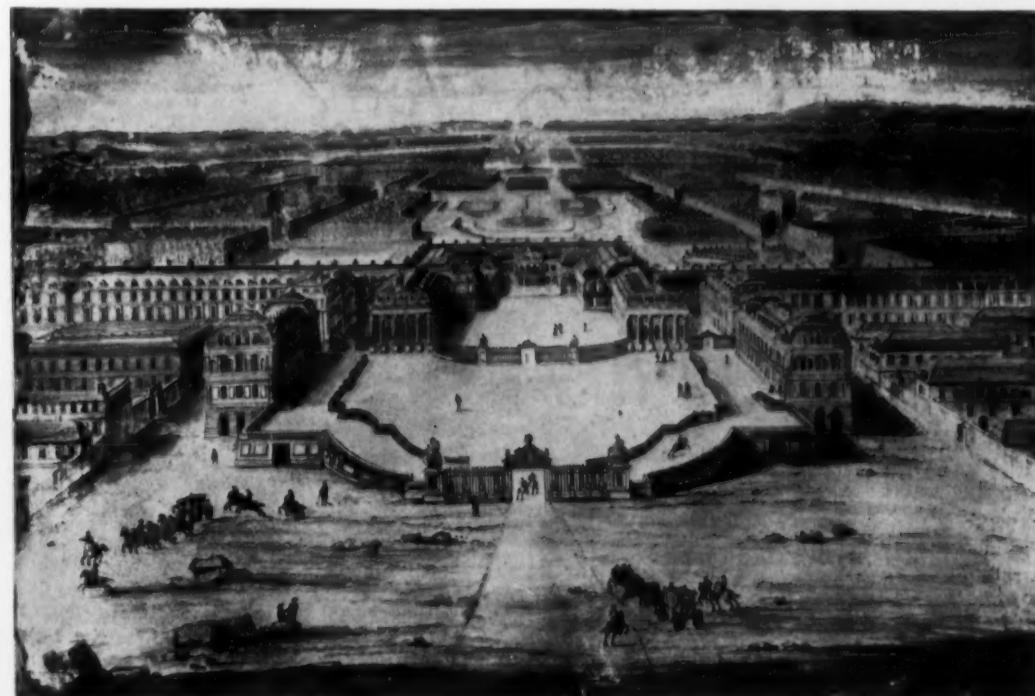
ONE OF the pleasantest to report among recurring events in the New York art scene, the annual exhibitions of master drawings at the gallery of Durlacher Brothers are now in their third year and interestingly begin to give evidence of a gradually evolving form dictated by the experiences of the earlier shows. Thus while the 1939 presentation is as extensive in scope—from the thirteenth to the twentieth century—as the first of these experiments in the informal exhibition of drawings with plainly marked prices to suit all tastes and pocketbooks, it proceeds along somewhat narrower lines of classification. The level of taste is now not only uniformly high, but also uniformly sophisticated and predicated upon a specific aesthetic niveau. It is good to see this, for it can only mean that the gallery, operating with the best commercial common sense, must have discovered just how taste seeks its own level, and that the public itself must have manifested the interest and selectivity that account for the line along which the present exhibition proceeds.

Its first item is contributed by Gaudenzio Ferrari, born in the quattrocento though here seen in his most mature cinquecento manner in the lovely wash of a *Madonna and Child* which seems, after the roughly brushed-in outlines served their purpose to the artist, to have been heightened by him with the application of color, so that this long, narrow sheet takes on, for modern eyes, something of the character of a grisaille painting—only slightly obscured by the quadrillé plotting. As deliberate and carefully modeled as the first strokes on a painting's ground, the bold relief is typical of the Vercellian master at the moment he crossed the serious monumentality derived from Bramantino with the sweet influence of Correggio's lady-virgins.

The Renaissance masterpiece, however, is Raphael's *Studies of a Woman's Head and Draperies*, deserving a reference all its own rather



EXHIBITED AT DURLACHER BROTHERS
CEZANNE: "STUDY OF VENUS DE MILO";
GAUDENZIO FERRARI: "MADONNA"



EXHIBITED AT DURLACHER BROTHERS
ISRAEL SILVESTRE (1621-91): "THE CHATEAU AT VERSAILLES," INK AND GOUACHE

than brief mention here. The marvelously delicate line of the recto's female profile, all trembling with vital movement yet firmly fixed by precise, sure pen, seems doubtlessly preparatory, with the accompanying drapery study, to the figure at the extreme right of the *Presentation in the Temple* predella of the Vatican's famous *Coronation of the Virgin* altar of 1503; and the verso's drapery is also identifiable with one of the companion predelle. How remarkably the young Raphael here, more even than in his contemporaneous painting, already asserts his own style and his essential independence from Perugino despite the occasional reminiscences of his erstwhile master in such details as the patterned wispy hair and the sparsely shadowed rendering of cloth!

The brilliant Baroccio on blue ground, a cascading *Chute des Anges*; the Piazzetta (reproduced on the cover of this issue), as handsome a two-figure study by that great innovator as I have seen, the dog in contrapposto handsomely complementing the quickly projected study of the boy who appears as model in so many of the paintings; the delightful *Punchinello on the Floor*, one of the most amusing of G. B. Tiepolo's most captivating series, until recently in the

(Continued on page 16)

ART THROUGHOUT AMERICA

KANSAS CITY: A TWELFTH DYNASTY MASTERPIECE

ANY EGYPTIAN work of capital importance, a Twelfth Dynasty *Head of a Nobleman* has been added to the collection of the William Rockhill Nelson Gallery at Kansas City.

Under the Twelfth Dynasty—about 2000 B.C.—an artistic renaissance productive of abundant and splendidly designed monuments took place. Part of this was the reflowering of the art of sculpture which, since its early high attainment, had declined and remained dormant for centuries. These Middle Kingdom workmen belonged to the same school as those who had carved during the Old Kingdom; there was the same facility in handling the chisel, the same conquering of



RECENTLY ACQUIRED BY THE WILLIAM ROCKHILL NELSON GALLERY, KANSAS CITY

A RARE EGYPTIAN XII DYNASTY PIECE: "HEAD OF A NOBLEMAN" IN BLACK GRANITE

intractable material and the same careful attention to detail. There was, however, a marked change in the point of view of the sculptor. The social consciousness which characterized the epoch was reflected in his interest in man as a human being. Rulers became less god-like, and wrinkles, pouches under the eyes and wrinkles were faithfully recorded.

These traits are found in the new Kansas City acquisition with its aristocratic but not beautiful face marked by the dominance of one born to rule. Depicting a highly individualized personality, it probably came from one of the tombs to the south of Giza, and the simple headdress—a massive wig—suggests that it was the portrait of a nobleman. Though the treatment of the hair is abstract, the modeling of the face and the superb drawing of the outline of the cheek reveals an extraordinary sensitivity. The personification

of pride, arrogance and cruelty, the head can be viewed as a completely successful expression of portraiture, and it assumes a beauty that transcends regularity of features.

Such portrait heads from this period are rare. There are a scant dozen at Cairo and in European museums and, as far as is known, this is probably the only important American example.

PHILADELPHIA: A MEXICAN EXHIBIT

AFURTHER step toward a cultural fraternity between the United States and Latin America is the exhibition of Mexican art which is being held, with the coöperation of the Mexican government, at the Philadelphia Art Alliance.

Grafica Popular, their coöperative enterprise produces lithographs expressive of the Mexican idiom. One of their number is Leopoldo Mendez, a Guggenheim Fellowship winner and one of the best of the Mexican lithographers. Others include Francisco Dosamantes, Raoul Anguiano and Alfredo Zalce.

In addition to the paintings, prints and drawings, there is a varied collection of crafts as well as representative sculpture in wood, terracotta and other media.

WASHINGTON: COLOR PRINTS BY WILL SIMMONS

UNDER the aegis of the Division of Graphic Arts of the Smithsonian Institution, the Connecticut artist Will Simmons is exhibiting color prints in the Natural History Building. The place of exhibition is most appropriate for Mr. Simmons, who was born in Spain and has studied extensively abroad, has always manifested an interest in the illustration of fauna and flora.

Already well known for his drypoints and etchings of natural history subjects, this is his first one man show of color prints in aquatint and mezzotint. He went to a great deal of trouble to obtain the desired effect in the works now on display. All of them were printed in full color at one impression, and for their preparation he employed oil studies in which the animals and the vegetation of the setting were separately executed.

MIDDLETOWN: J. PENNELL AND HIS GENERATION

AT WESLEYAN University, Middletown, Conn., prints by Joseph Pennell and his contemporaries will be shown to the public during the college year. Including works in various media, the exhibition makes possible an appraisal of the product of the admirer of Whistler who was equally famous as an illustrator, teacher and author of books on print-making.

Records of New York City at the turn of the century can be found in etchings by C. F. W. Mielatz, and New England subjects are treated in prints by the architect, Charles Adams Platt. Other contemporary works in graphic media are by the painter Frank Duveneck and the wood-engraver, Timothy Cole. The prints are all from the collection of the University.

HONOLULU: TEXTILES; A TRAVELING EXHIBITION

NOW on view at the Honolulu Academy of Arts is the largest exhibition of textiles ever assembled there. Constituting a brilliant review of the history of woven fabrics of twenty-one countries, all of the pieces have been selected from the museum's permanent collection.

Part of her generous gift to the Academy in 1927 was the collection of textiles—predominantly Oriental—of Mrs. Charles Montague Cooke, Sr. Since that time, gaps in both the Eastern and Western collections of needlework have been filled by the acquisition of the Margaret Fowler Collection of eighteenth and nineteenth century Mediterranean embroideries, and by additions of seventeenth, eighteenth and nineteenth century Flemish and French laces and a number of richly embroidered ecclesiastical vestments.

The richness of color and texture, and the beauty of design in these fabrics have been further enhanced by the use of subtle harmonies in color of the backgrounds of cases, walls and specially built curved partitions which divide the galleries into intimate areas.



EXHIBITED AT THE PHILADELPHIA MUSEUM OF ART

FROM THE EPHRATA REGION, DATED 1792: PENNSYLVANIA GERMAN DRAWING PASTED ON THE INSIDE OF A CHEST LID

Cultural ties between the Islands and the States are evidenced in a traveling exhibit of the work of children, pupils of the Academy, which, through an arrangement with the American Federation of Arts, has been sent to the Toledo Museum, Pomona College and the University of Minnesota.

PHILADELPHIA: AN EXHIBIT OF EARLY PENNSYLVANIA FOLK ART

UNUSUAL charm and evidence of pride in fine craftsmanship are found in the exhibit of "Early Folk Arts of Pennsylvania" displayed by the Division of Education at the Philadelphia Museum of Art. And the pride in craftsmanship is not limited to the objects produced by the Pennsylvania Germans: colored renderings of them—made by the Index of American Design of the WPA Art Project—which are hung beside the originals, are valuable not merely as records, but also for their artistry.

C. Adolph Glassgold, coördinator of the Index, writes in the catalogue: "Only in rare periods of the world's history has the self-critical, analytical artist been entirely free of the sense of futility that is the bitter tea for those whose life work seems at times of little consequence to the world at large. Even in those eras when the artist appeared to be integrally related to the prevailing social force the demons of doubt plagued the inquiring mind. Fra Angelico may not have been assailed by questions of purpose; Giotto was.

"The moulder of jars, the weaver of coverlets, the carver of furniture, the blower of glass was never beset with such doubts and hesitations. His relation to the living, active world and its concerns was direct, useful and emotionally satisfying. The figure of man grasping a craft tool might well be a symbol of his contentment."

Included in the exhibition of chests, cupboards, boxes of various descriptions, dishes, pots, embroideries and so on, is the ornamental drawing herein reproduced. Said to have been pasted on the lid of a chest which is also shown, it differs from most existing Pennsylvania German ornamental paintings which usually adorn legal or religious documents or mottos, in that it is pure decoration, made for its own sake. The quaint and matter of fact humor which makes even the tombstones of these people such good reading matter is not missing here: a pottery plate, dated October, 1793 and undoubtedly made by an early ceramist as a wedding gift for a brother craftsman, bears a legend which may be translated: "All beautiful maidens hath God created. They are for the potter but not for the priests."

NEW YORK & SAN FRANCISCO: POPULAR AWARDS TO CONTEMPORARY ART

DIVERGENCIES and similarities between popular and jury selections, and consistencies in the taste of Fair visitors in the East and in the West, can be seen in the announcements which have been made of the winners of the Popular Vote Poll conducted at the two exhibits of "Contemporary Art from 79 Countries" sponsored by the International Business Machines Corporation at the Golden Gate Exposition and at the New York World's Fair.

In one instance in each city, popular honors went to pictures selected by the juries (jury awards were announced in these columns in the issues for October 7 and for October 14), and in each city first popular choice was given to the work of Philippine artists.

In New York the Popular prizes went to Fernando Amorsolo for his *Afternoon Meal of the Rice Workers*, to the Japanese Shuho Ikegami for his *Dawn* (winner of the second jury award) and to Oswaldo Teixeira for *Mater*, Brazil's contribution.

In San Francisco the first Popular prize was given to *After the Day's Toil* by Vincente Alvarez Dizon, the second to Salvador Dali's *Enigmatic Elements in Landscape* (the third jury selection) and to the Polish Sophie Stryjenska's *Fête of St. John*.

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New Exhibitions of the Week

(Continued from page 12)

which gives her an opportunity for emphasizing its twisting pattern against the blue of the Pacific. Her rather literal view makes the Guatamalan watercolors rather more of a record of impressions than compositions which have been worked out with an eye to plastic values.

J. L.

ROUNABOUT THE GALLERIES: TWO NEW SHOWS

QUANTITY unfortunately outweighs quality in the sixty-six pictures by 33 Contemporary American Artists at the Montross Gallery. C. Howard Taylor, Jr., shows some sincere watercolors of morning and evening rain at Nantucket, L. F. Wilford goes to town in *Southern Moon*, but although there is the flaring of a talent here and a talent there—as in Helen Cranor's *Frostbites*—the rest of the exhibitors are also-rans. Gertrude Briggs's *Peter* is the best of the portraits and Alan Brown's *Still-life*, with its nest and blue egg given a spun-sugar effect, the best of that class. Among other exhibitors are Revington Arthur, Walter Stiner and Louis Ward. There is sculpture by Walter Rotan.

THE exhibition of the Brooklyn Watercolor Club at the Grant Studios includes work by the original members of the organization with a few examples by guest artists from Brooklyn and Long Island. Herman Trunk's abstract stained glass style is enlivened by montage in *Week-end at Harry and Irene's*. Carolyn Saxe in her market scene and also in *Gibbs Hill Light* shows the force of a good basic design even when the color itself is negligible in interest. Herbert Tschudy's *Late Afternoon, New Mexico* is extremely sensitive to the atmosphere of this atmospheric region. In two examples Harry Hering captures the curious greenish light characteristic of his subject, conveying his impressions entirely in terms of eloquent colors. One of the charming papers in the exhibition is *Storm Over Atalant* by Ruth Taylor whose description of dignity of the mountain rising from the swirl of a dusty plain is unusual in its breadth of vision and effect within a narrow range of color.

Drawings Picked From 800 Years

(Continued from page 13)

D. F. Platt Collection; these are random highlights from a delightful Italian section.

From the end of the Northern Renaissance there are a bright portrait by Lagneau in which the Clouet tradition of vivacious color and emphasized mass is still much alive; and a Paul Bril *Landscape*, one of the sharpest and most lucid of those distant prospects compressed virtually *en miniature*, in which this still unacknowledged master was so brilliant. Israel Silvestre's *View of Versailles*, a delightful ink and gouache is among the first watercolors which treat aerial perspective realistically, probably incidental to the author's engraved series of French palaces in which he often made use of that formula. I wish there were the opportunity here to dwell on fascinating problems like the tentative attribution of a *Rocky Landscape* to Claude, a dramatic prospect that makes one think of Giorgione one moment and Courbet the next, always with the Lorrainer in the back of one's mind.

But I must skip even the other fine seventeenth and eighteenth century examples to allude in closing to the *dix-neuvième* of which there is this year an unusually handsome representation. Beginning with the delightful pair of Neapolitan Empire gouache anonymities, one a proto-Chirico and the other a proto-Dufy, the century goes on with the super-Romantic Delacroix *Hamlet and Laertes Fighting in Ophelia's Grave*, from the magnificent series of pencil sketches dealing with the Melancholy Dane; then there are altogether astonishing achievements by three Britons—James Ward, Cruikshank and Chinnery; and finally there are four superb Impressionist studies. Of these, Cézanne's sketch of the Venus de Milo is not alone a wonderful linear precision of its famous subject, it is also a magnificent testimonial to the classic sources of the artist. Hardly less exciting is the Degas *Five Studies of Five Dancers*, richly revealing life studies for oils of similar subject, or the lovely Renoir *Heads of Girls*, properly a watercolor, in which the great modern master of color speaks as eloquently in line as in tone.

Bal Masque in Brooklyn

(Continued from page 8)

among the Greeks, Etruscans and Romans dramatic masks were reproduced in temple decorations. In the modern theatre, of course, the use of mask decorations on the façade or the proscenium harks back to Greek usage, and the employment of these devices on the modern stage is, as Dr. Spinden says, "an attempt to recover a mystical and inscrutable something resident in the false face."

The Brooklyn exhibition, arranged by Dr. Spinden, Curator of American Indian Art and Primitive Cultures, and Laurance P. Roberts, Director of the Museum, was planned to give an insight into man's perpetual interest in

assuming false faces for the purposes revealed in the six categories into which the collection on display is divided: Religious and Ceremonial, Theatre, Self-Preservation or Protection, Carnival and Buffoonery, Beauty, and Death.

Among the most handsome specimens are the Mayan gold mask from Chichen Itza and a South American bronze mask from Ecuador. Arresting also are Apache Indian creations of wood and feathers which represent deities, ceremonial masks from New Ireland, from Africa and from Ceylon and theatrical masks from Japan and twentieth century America.

While for the most part the exhibits can be viewed as beautiful objects, those which come into the category of "Self-Preservation" include advanced productions of modern science as well as such older protections as mediaeval helmets and Eskimo sun-masks. Along with surgeon's operating-room face coverings and protective devices employed by workers in modern industry, evidences of wars both between the nations and between the sexes appear in the form of gas masks and Miss Elizabeth Arden's latest inventions.

Caviar from Contemporary Paris

(Continued from page 10)

Japanese—has returned to America. It is a strong forceful rendering and represents one of the happier effects of cubism on realistic portraiture. Its date is 1912, and for a canvas of monumental size it is extraordinarily well-knit, compact as a piece of statuary that you might find before some *hôtel de ville*.

One of the most stunning pictures that the Matisse Gallery displays is Rouault's landscape, *Twilight*. A landscape by Rouault is in itself something to get excited about, for landscapes by him are rare. But what a landscape this is! Its feeling is more Russian than French. Though it is vast as the steppes in breadth, it gives you the feeling that the day of doom is near, not because its colors are Stygian—they are as gay as the Chauve Souris—but because you feel by implication that great things are happening.

The Picasso, painted only two years ago, is in the style of macaw colors, where use of primaries is sometimes subtle, sometimes not. Here, in *L'Arlésienne*, they are subtle, helped on a bit by a flitch of violet that swings from the lady's hair. Yes, of course, it's a lady, even if she is built up by a sort of hour-glass design for the bust, but the composition is naturally most interesting in that Van Gogh's *L'Arlésienne* was the source in mind. Picasso has done it his way, but granting him his due as a colorist in this picture, I'd still prefer to have the Van Gogh!

There remain the Balthus and the two Matisses. The Balthus is one of this uneven but very engaging artist's best canvases, *Figure Painting 1930*. The subject and the pose are academic, but most unacademic the treatment. The young girl's head is an egg-shaped abstract cranium à la Duchamp-Villon when boiled down, as Balthus boils it, to its essential form. The diagonally directed body is strung on air and you see through it, as it were, when you notice that the dark grey of the lower dress is the same dark grey of the wall. The one concession to realistic picture-making are the spring flowers in the Bangkok straw, which is treated as though it were a circlet of color. How does he do it—contrive to give you at first blush a semblance of verisimilitude which the geometrical elements of the design belie? Perhaps because today all realism is tending to be stream-lined and geometrical. In any case, one can only point to what a splendid achievement this work is, a sort of Degas of the moment.

The "mural" is a Matisse of his famous 1908 period, *The Bathers*, from the collection of Joseph Pulitzer, Jr., who has just acquired it. This has the spirit of Matisse's Ballet Russe sketches and of his work in the Moscow Museum of Western Art. The Fauvist period comes alive in this dithyrambic revel. Compared with the tamer but coloristically more interesting Matisse of this year, the *Figure with Bouquet*, where three uncolored lemons set against a blue background do all that can be asked of lemons in such circumstances, *The Bathers* is gay with a deep joy—the joy of a world whose problems are not too much with us.

The Women Impressionist Masters

(Continued from page 9)

silvery white envelopes her subjects, in a radiance of their own. First influenced by Corot, whose pupil she was, and then by Claude Monet, Morisot experimented in the discoveries of luminosity which absorbed the Impressionists. But in her figures her lively and witty conception of her subjects is never lost. The landscapes here, of which there are two, are reminiscent of Monet in the warm yellow of the fields, and the profusion of foliage. It is in the paintings of figures, however, that Morisot is best represented. *Le lever*, with its lovely textural effect, and graceful elegant little figure, is everything that is feminine. *Jeune fille se reposant sur un sofa* is Morisot at her most acutely sensitive. In her study of the variation of filmy white, in the natural relaxed pose of the figure there is an instinctively feminine appreciation.

Today the fact that a painter is a woman in no way affects the critical judgment of her work. To what extent her status is now so completely taken for granted depends perhaps upon the high standard which these two nineteenth century women set. Perhaps it is that with emancipation for women developing in their time, they had to work harder to be on a footing with men. The twentieth century, at any rate, has not yet produced women painters who are their equal as artists.

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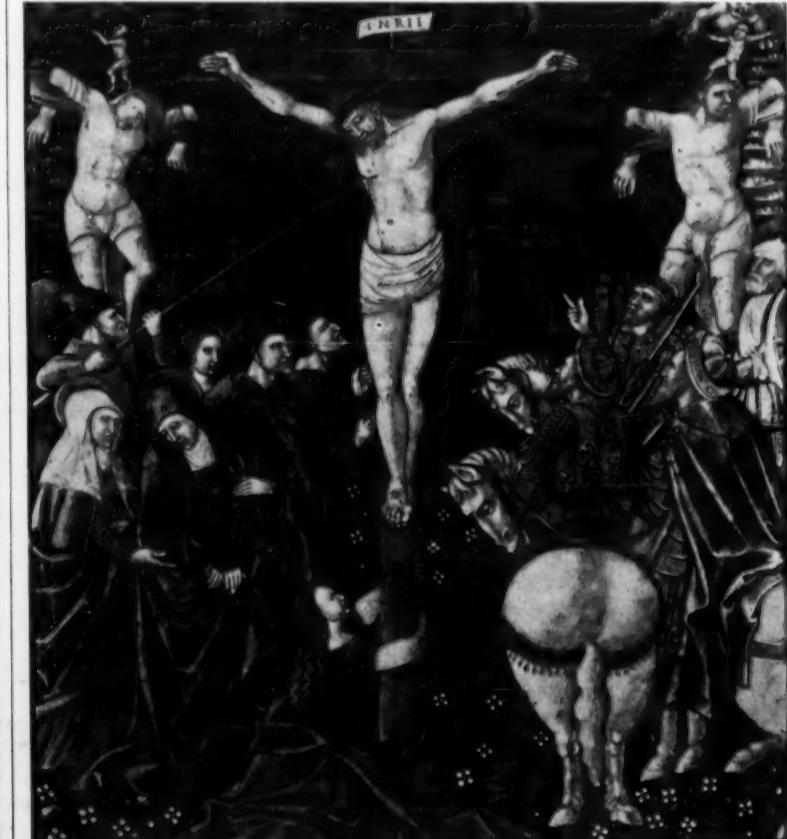
Berwind Paintings and Decorative Objects

ON NOVEMBER 9, 10 and 11 the Parke-Bernet Galleries will disperse at public sale valuable art property from the collection formed by the late Edward J. Berwind, prominent industrialist and art patron, who died in 1936. Gothic, Renaissance, and Eighteenth century art objects dominate the sale; Barbizon paintings, Royal Aubusson tapestries, and French furniture comprise the other leading categories sold by order of the legatees under the will of the late Edward J. Berwind. The sale includes a small group of decorative objects belonging to Miss Julia A. Berwind. The collection will be on exhibit from Saturday, November 4, the paintings to be sold on the evening of November 9 and the furniture and art objects on the afternoons of November 10 and 11. The most important of the art objects include Limoges painted enamels; French Eighteenth century gold boxes and similar miniature objects, magnificent Chinese Imperial jade and rock crystal carvings; Gothic and Renaissance jewels, ivory and boxwood carvings, and ecclesiastical objects in gilded silver; Renaissance bronzes, also works by Barye and Gérôme. The paintings include most notably *Arabs Reconnoitering* by Schreyer, *On the Loire* by Daubigny, *Lion and Lionesses* by Rosa Bonheur, *Portrait of a Young Girl* by Henner, a group entitled *The Muscale* by Carle van Loo, and *Portrait of a Man* by an artist of the early Sixteenth century Franconian school.

The most valuable of the Limoges enamels is a superb plaque painted with the Crucifixion, in colors, by Jean Pénicaud, I, who flourished 1510-1544. The Chien-lung jades include an important pair of boldly carved archaic bronze-form libation vases. Several beautiful rock crystal carvings are also present, and the Chinese porcelains include a pair of tall famille rose temple vases on pedestals. A Florentine bronze gladiator statuette is of note among the Renaissance bronzes, also a fine cast of the famous Sabine group from the studio of Giovanni da Bologna. The collection includes a considerable number of ecclesiastical objects.

Tapestries of the sale include a series of Louis XV Royal Aubusson mythological scenes interpreted in romantic manner, and two Louis Philippe Aubusson salon carpets are also of note. The furniture is distinguished for two suites of armchairs and settee covered in beautiful Aubusson Eighteenth century tapestry designed with Boucher pastorals and Aesop animal subjects.

Among the ébénisterie there is a bronze-mounted bois de rose and harewood marquetry library table after the sumptuous style of Oeben and Riesener and various other fine tables and commodes in French eighteenth century style. An imposing and ingeniously constructed acajou marquetry writing cabinet is believed to have been the property of Louis Napoleon, King of Holland, brother of the Emperor. Louis XV and Louis XVI items of a decorative nature which complement the furniture include a clock by Lepaute in a case of statuary marble with figures of the Arts and Graces attributed to the famous sculptor Falconet; a pair of very fine vert antique marble urns; bronze doré figure candelabra in the manner of Boizot, as well as other marble and terra cotta sculptures and objects in bronze doré.



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EXHIBITIONS IN NEW YORK

GALLERY

	EXHIBITION	DURATION
ACA, 52 W. 8.	<i>De Hirsh Margules: Paintings</i> , to Nov. 11	
Ackermann, 50 E. 57.	<i>English XVIII Century Sporting Paintings</i> , to Nov. 15	
Acquavella, 38 E. 57.	<i>Renaissance Portraits</i> , Nov. 6-Dec. 6	
American Salon, 110 E. 59.	<i>"Pop" Hart: Paintings</i> , to Nov. 11	
An American Place, 509 Madison.	<i>John Marin: Paintings</i> , to Nov. 27	
Architectural League, 116 E. 40.	<i>Helen Gentry: Designs</i> , Nov. 6-11	
Argent, 42 W. 57.	<i>Copperman, Stanley: Paintings</i> , to Nov. 11	
Artists', 33 W. 8.	<i>Feiga Blumberg: Paintings</i> , to Nov. 14	
Associated Americans Artists, 711 Fifth.	<i>Quintanilla: Paintings</i> , Nov. 6-25	
Babcock, 38 E. 57.	<i>Eakins: Paintings</i> , to Nov. 25	
Barbizon Hotel.	<i>Andrew Winter: Paintings</i> , to Nov. 11	
Barbizon-Plaza, 101 W. 58.	<i>American Veterans: Paintings</i> , to Nov. 13	
Bignou, 32 E. 57.	<i>French XIX and XX Century Paintings</i> , to Nov. 30	
Bland, 45 E. 57.	<i>American Sporting Prints</i> , to Nov. 13	
Bonestell, 106 E. 57.	<i>Puma: Paintings</i> , Nov. 6-30	
Boyer, 69 E. 57.	<i>Group Show: Paintings</i> , Nov. 6-30	
Brooklyn Museum.	<i>George Ennis; Paul Gill: Paintings</i> , to Nov. 26	
	<i>Masks, Barbaric and Civilized</i> , to Jan. 1	
Buchholz, 32 E. 57.	<i>Sculpture by Eight Painters</i> , to Nov. 25	
Carstairs, 11 E. 57.	<i>Paris in the '90's: Paintings</i> , Nov. 6-Dec. 2	
Contemporary Arts, 38 W. 57.	<i>Herbert Barnett: Paintings</i> , to Nov. 11	
Downtown, 113 W. 13.	<i>Contemporary American Genre: Paintings</i> , Nov. 6-28	
Durand-Ruel, 12 E. 57.	<i>Cassatt, Morisot: Paintings</i> , to Nov. 17	
Durlacher, 11 E. 57.	<i>XIII to XX Century Drawings</i> , to Nov. 30	
F. A. R., 19 E. 61.	<i>American Indian: Paintings</i> , to Nov. 18	
Ferargil, 63 E. 57.	<i>Barse Miller: Paintings</i> , to Nov. 17	
Fifteen, 37 W. 57.	<i>Group Show: Paintings; Sculpture</i> , to Nov. 11	
French Art, 51 E. 57.	<i>Menkes: Paintings</i> , to Nov. 11	
Gheen, 51 E. 57.	<i>Doris & Richard Beer: Paintings</i> , to Dec. 9	
Grand Central, 15 Vanderbilt.	<i>Frank C. Kirk: Paintings</i> , Nov. 10-25	
Hammer, 682 Fifth.	<i>Fabergé: Jewels</i> , to Nov. 30	
Harlow, 620 Fifth.	<i>Walt Disney: Wash Drawings</i> , to Nov. 30	
Harriman, 63 E. 57.	<i>Cézanne: Paintings</i> , Nov. 7-Dec. 2	
International Studio, 11 E. 57.	<i>Hearst Collection</i> , to Nov. 11	
Kennedy, 785 Fifth.	<i>Bemelmans: Paintings</i> , Nov. 6-11	
Keppel, 71 E. 57.	<i>Modern Masters: Prints</i> , to Nov. 18	
Kleeman, 38 E. 57.	<i>Eakins: Paintings</i> , to Nov. 30	
Knoedler, 14 E. 57.	<i>Forain: Lithographs, Etchings</i> , to Nov. 11	
Kraushaar, 730 Fifth.	<i>Russell Cawles: Paintings</i> , Nov. 6-30	
Julien Levy, 15 E. 57.	<i>Bertram Goodman: Paintings</i> , to Nov. 11	
Lilienfeld, 21 E. 57.	<i>Souverbie: Paintings</i> , to Nov. 30	
Macbeth, 11 E. 57.	<i>Americana Paintings, Prints</i> , to Nov. 30	
Matisse, 51 E. 57.	<i>Modern French Paintings</i> , to Nov. 30	
Mayer, 41 E. 57.	<i>Selected Prints</i> , Nov. 6-11	
Metropolitan Museum.	<i>Life in America, 300 Years: Paintings</i> , to Jan. 1	
Midtown, 605 Madison.	<i>Minna Citron: Paintings</i> , to Nov. 20	
Milch, 108 W. 57.	<i>Saul Schary: Paintings</i> , to Nov. 11	
Montross, 785 Fifth.	<i>Contemporary American Artists: Paintings</i> , to Nov. 11	
Morgan, 37 W. 57.	<i>De Pauw: Paintings</i> , to Nov. 11	
Morgan Library, 29 E. 36.	<i>Selections from the Morgan Collection</i> , to Dec. 31	
Morton, 130 W. 57.	<i>Helen Stotesbury: Paintings</i> , Nov. 6-18	
Museum of the City of N. Y.	<i>N. Y. Photograph Album</i> , to Oct. 31	
Museum of Costume Art, Rockefeller Center.	<i>American Dress</i> , Nov. 9-Jan. 31	
Museum of Modern Art, 11 W. 53.	<i>Dablov Ipcar: Paintings</i> , to Dec. 31	
Neumann-Willard.	<i>Selected Paintings</i> , to Nov. 30	
543 Madison.	<i>Selected Paintings</i> , to Nov. 30	
New Photo League, 31 E. 21.	<i>Atget: Photographs</i> , to Nov. 11	
New School, 66 W. 12.	<i>Ladislas Czettel: Costume Designs</i> , to Nov. 10	
Newton, 11 E. 57.	<i>Owen S. White: Paintings</i> , to Nov. 11	
Nierendorf, 18 E. 57.	<i>Rowlandson: Etchings</i> , to Nov. 20	
N. Y. Public Library.	<i>American Printmakers</i> , to Nov. 30	
O'Toole, 33 E. 51.	<i>Old and Modern Masters</i> , to Nov. 25	
Parzinger, 54 E. 57.	<i>Contemporary Silver & Enamels</i> , to Jan. 1	
Passedoit, 121 E. 57.	<i>José de Creeft: Sculpture</i> , Nov. 6-30	
Perls, 32 E. 58.	<i>Frans Masereel: Paintings</i> , to Nov. 11	
Rehn, 683 Fifth.	<i>Henry Mattson: Paintings</i> , to Nov. 11	
Reinhardt, 730 Fifth.	<i>Rudolf Jacobi: Paintings</i> , Nov. 7-30	
Robinson, 126 E. 57.	<i>Group Show: Sculpture</i> , to Dec. 31	
Sporting, 38 E. 52.	<i>Wayne Davis: Paintings</i> , to Nov. 11	
Studio Guild, 730 Fifth.	<i>J. Luke; F. Calcott: Paintings</i> , Nov. 6-11	
Tricker, 19 W. 57.	<i>M. Park: Sculpture</i> , to Nov. 11	
Uptown, 249 West End.	<i>Calapai; M. Harris: Paintings</i> , Nov. 6-16	
Valentine, 16 E. 57.	<i>Contemporary American Paintings</i> , to Nov. 11	
Vendome, 339 W. 57.	<i>Eilshemius: Paintings</i> , to Nov. 11	
H. D. Walker, 38 E. 57.	<i>Caroline Rosenbaum: Paintings</i> , to Nov. 14	
Walker, 108 E. 57.	<i>Paul Mommer: Paintings</i> , to Nov. 11	
Weyhe, 794 Lexington.	<i>George Grosz: Paintings</i> , to Nov. 18	
Whitney Museum, 19 W. 8.	<i>Prints & Drawings</i> , to Nov. 30	
Wildenstein, 19 E. 64.	<i>Twentieth Century Artists</i> , to Dec. 3	
	<i>Great Tradition of French Painting</i> , to Nov. 12	

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